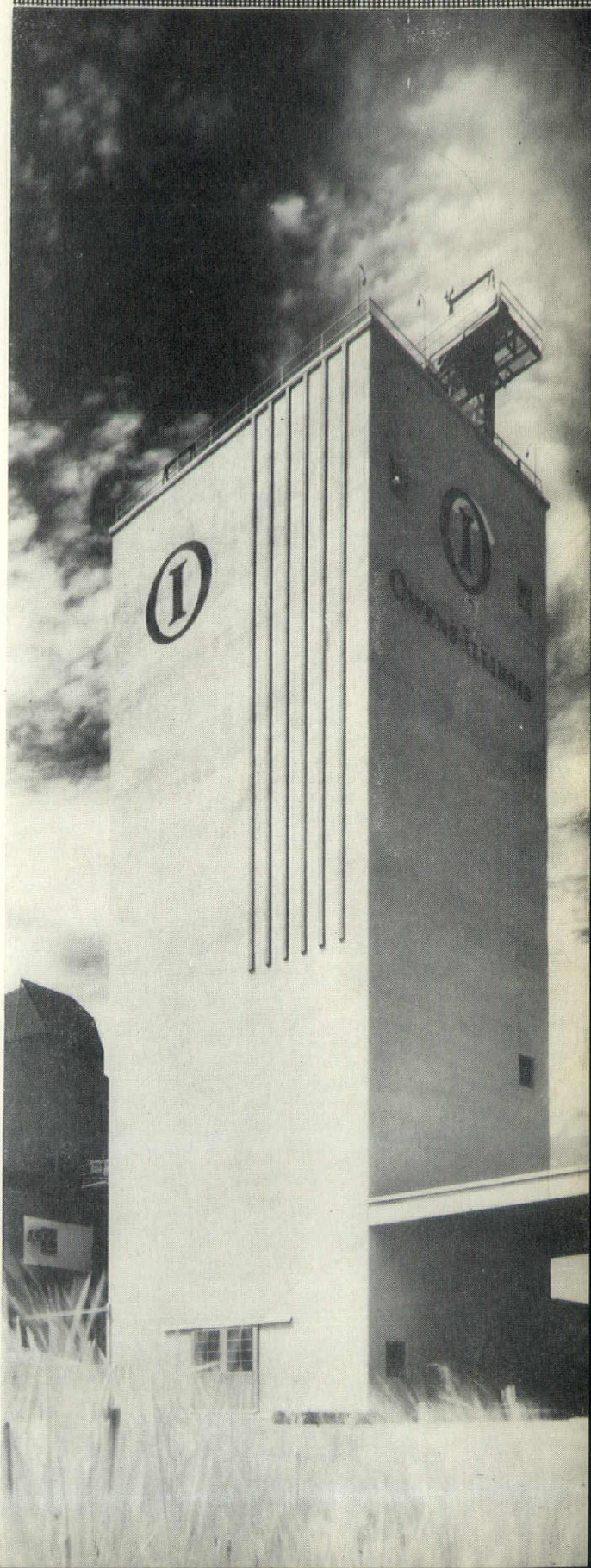


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## THE ARCHITECT & INDUSTRIAL DESIGN

Recent issues of this magazine have emphasized the architect's role in creating and maintaining an aesthetically appealing environment for his fellow citizens. Particularly in the March issue, Mr. Mark Lowrey has lamented, and properly so, the desecration of St. Charles Avenue. It is hoped that no one, least of all the architect, would deny the importance of aesthetic values in the design of residential buildings and certainly these values are largely being ignored in the multiple dwelling construction presently underway on St. Charles Avenue.

Yet there is another aspect of architecture which perhaps has not received the attention it deserves relative to its aesthetic values, and that is industrial architecture. Here, no less than in residential, religious, or commercial structures, the architect has the responsibility of creating an attractive structure within the limitations imposed on him. These limitations are naturally more severe with the industrial structure, since the architect's design must naturally give top priority to the technical function of the structure and provide its equipment with the most suitable form of housing. Now no one expects a steel mill or an aluminum plant or any industrial plant to be a thing of absolute beauty, but they can be designed in such a way that they are not offensive to the eye. Industry, in fact, has become increasingly aware that pleasing structures are both good public and employee relations, and frequently demand that their plants be as attractive as possible.

A case in point is the new Owens-Illinois Glass Container Plant, located on the Industrial Canal. This plant was designed by Waldemar S. Nelson and Company, Incorporated, Engineers and Architects, of which this writer is a member. It should be made absolutely clear at this point that whatever aesthetic virtues the O-I plant has are largely due to the understanding and excellent cooperation of the client in this respect. The client indicated throughout the design of the plant that a pleasing appearance was essential. Consequently unusual emphasis was placed on the appearance of both the exterior and interior design. The client not only wanted the public to see and associate with their building a tastefully executed building, but also wanted its employees to have a pleasant atmosphere in which to work.

The writer worked closely with the client's staff and their architects and engineers on all aspects of the design which would achieve these two goals as well as the purely functional ones. The plant reflects the better aspects of modern industrial design in that the materials used present functional, clean and sharply defined lines to the building. The tall batch house at the end of the plant blends with but does not intrude upon the smooth, low line of the plant but rather serves to balance the design. The main entrance is prominent and has a brightly colored and effective sun-screen which greatly enhances its appearance.

The interior of the plant, both office area and production and warehouse areas, was also designed with both functional and aesthetic values in mind. Color, light and space were so balanced as to produce pleasing working conditions. Natural light was used to the greatest possible advantage.

The photographs on the following pages and the cover photo illustrate some of the factors mentioned hereinabove which influenced the design of this project.

*Tilghman G. Chachere, Jr.*



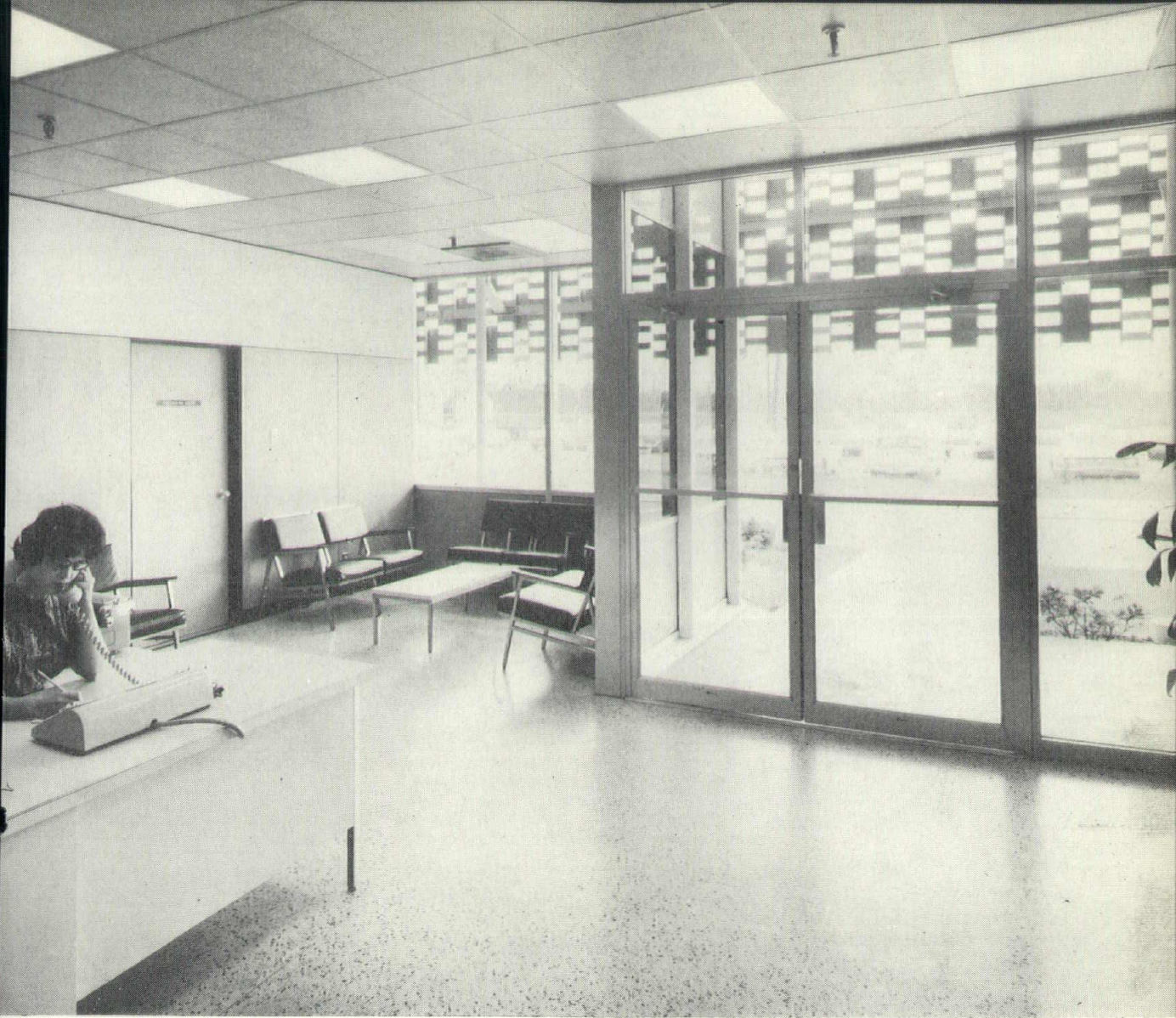


*Photo by Frank Lotz Miller*

**"EXTERIOR VIEW MAIN ENTRANCE"**

Owens-Illinois Glass Container Plant





*Photo by Frank Lotz Miller*

## **"RECEPTION AREA"**

Owens-Illinois Glass Container Plant



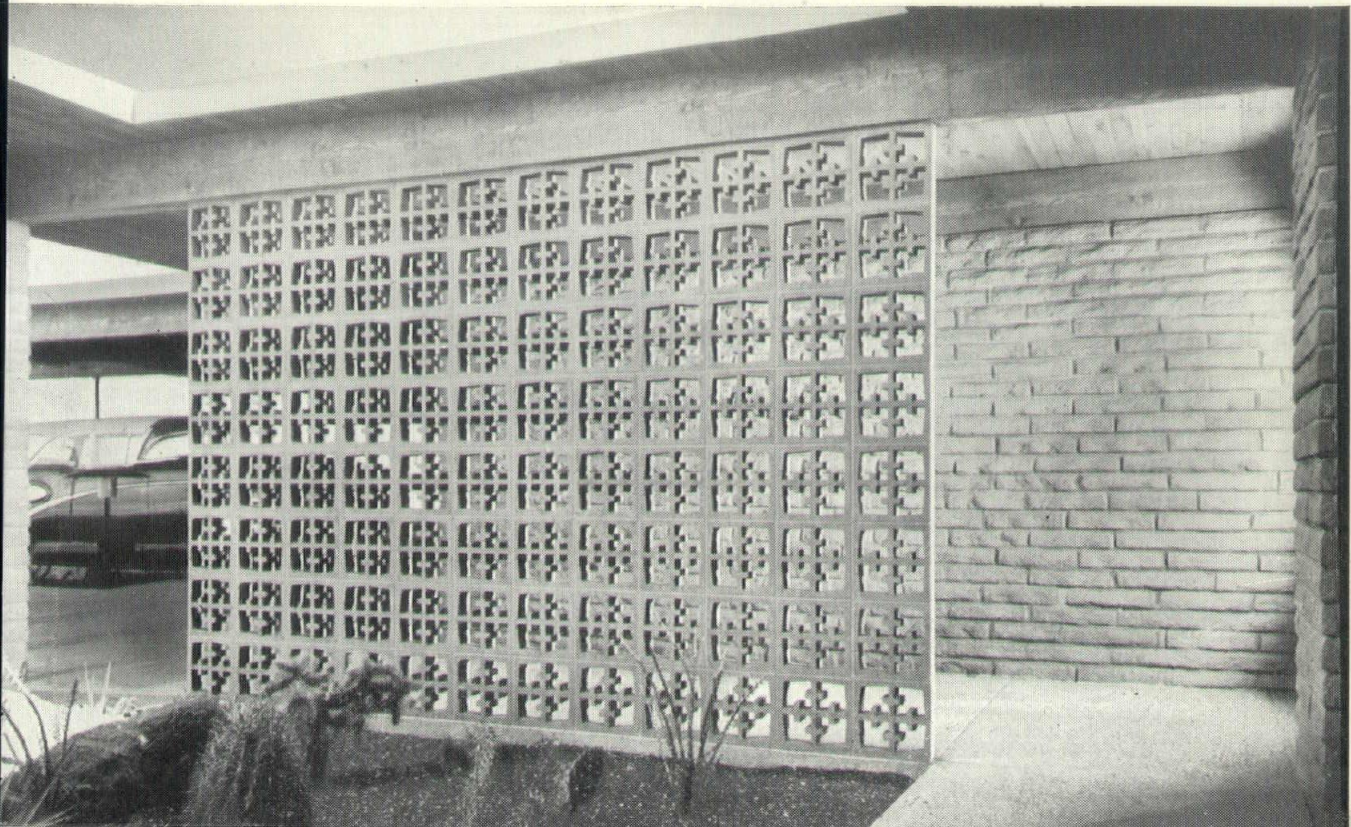


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**"EXTERIOR VIEW MANUFACTURING AREA"**

Owens-Illinois Glass Container Plant



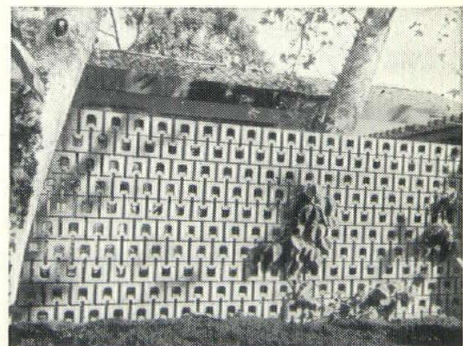


*"Lace curtain" concrete masonry provides decorative entrance.*

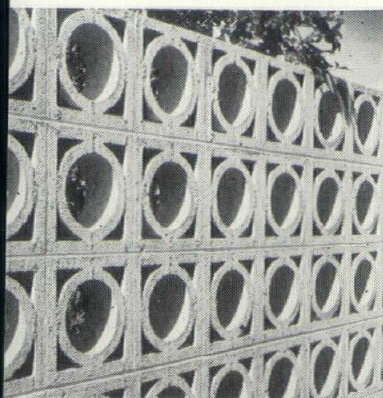
## TAKE A NEW APPROACH TO OUTDOOR BEAUTY WITH **MODERN CONCRETE**

ay, concrete is building a repu-  
on as the basic material of a  
"million" winning ideas.  
ake grille block, for example.  
dreds of different patterns are  
ffered. Every day sees new  
of grille block in sight screens,  
r screens and carport walls—to  
e just a few.

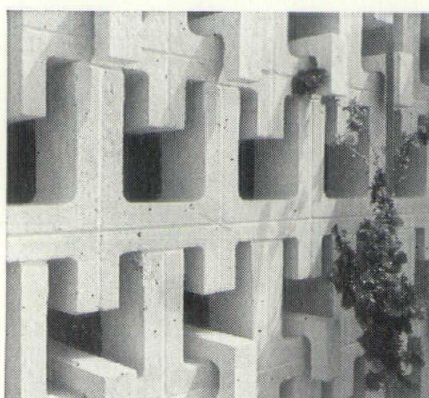
Scores of other examples of what  
concrete, plus imagination, can  
produce are seen everywhere . . . in  
reflecting pools, terraces, patios,  
and in garden walks and walls. Cast-  
in-place, precast, colored, textured  
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ful effects outdoors.



*Attractive concrete block sight screen  
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*Concrete grille block garden wall with  
repeating geometric design.*



*Close-up of decorative grille block used for  
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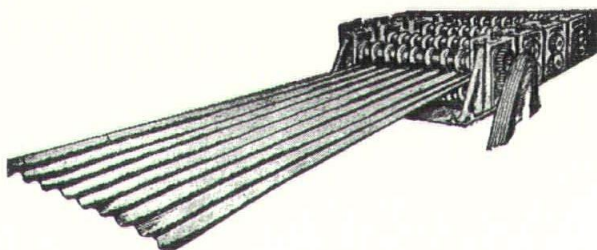
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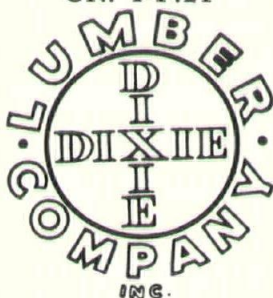
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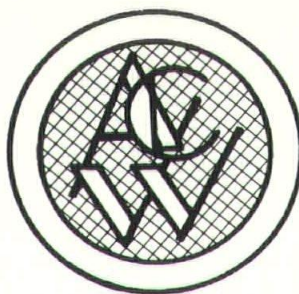
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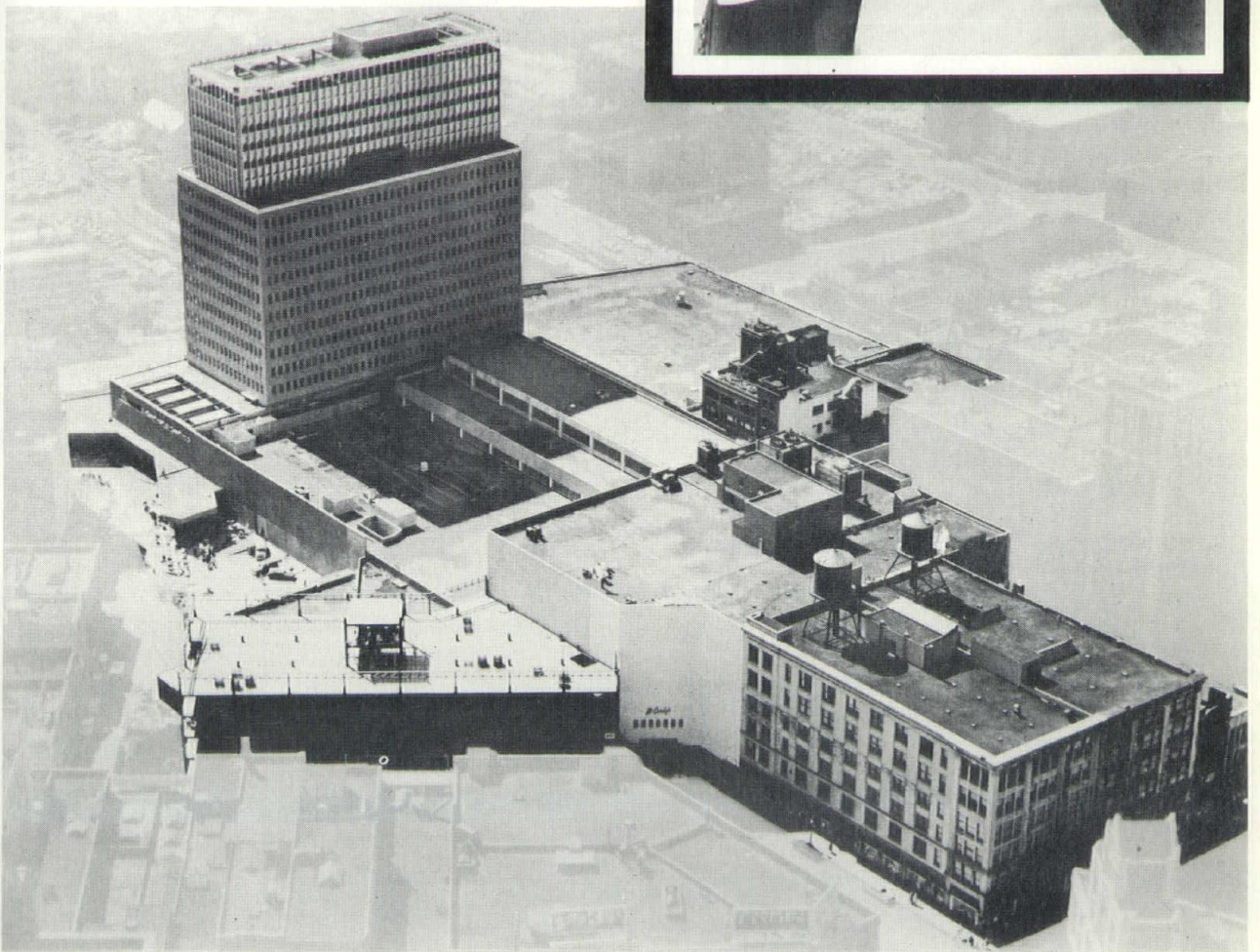
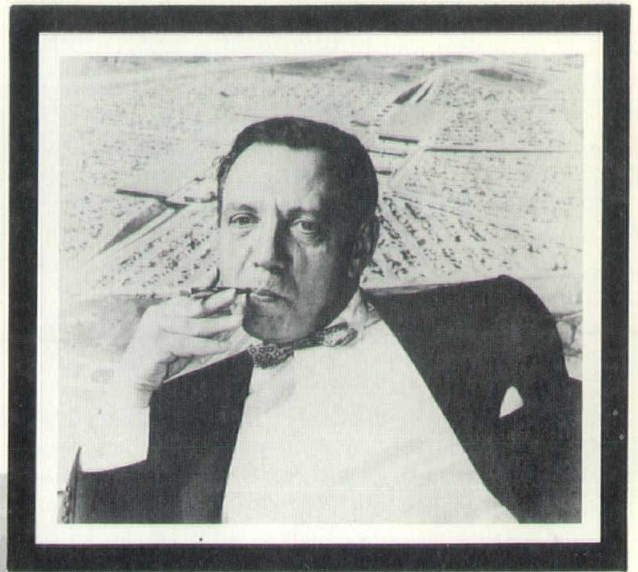
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# MIDTOWN PLAZA

One of the  
Nation's First Completed  
Downtown Urban  
Renewal Developments

Right, Victor Gruen, architect and city planner, whose firm designed Midtown Plaza. Below, aerial view of Midtown Plaza, which is composed of some existing buildings and a majority of new buildings.



**E**MERGING in the vanguard of a nation-wide urban renewal onslaught against the creeping deterioration of America's cities, Midtown Plaza opened in April as one of the country's first com-

pleted major downtown renewal project. While other projects are still on drafting boards, completion of this multi-million dollar project testifies

*(Continued on following page)*



## MIDTOWN PLAZA

(Continued from page 3)

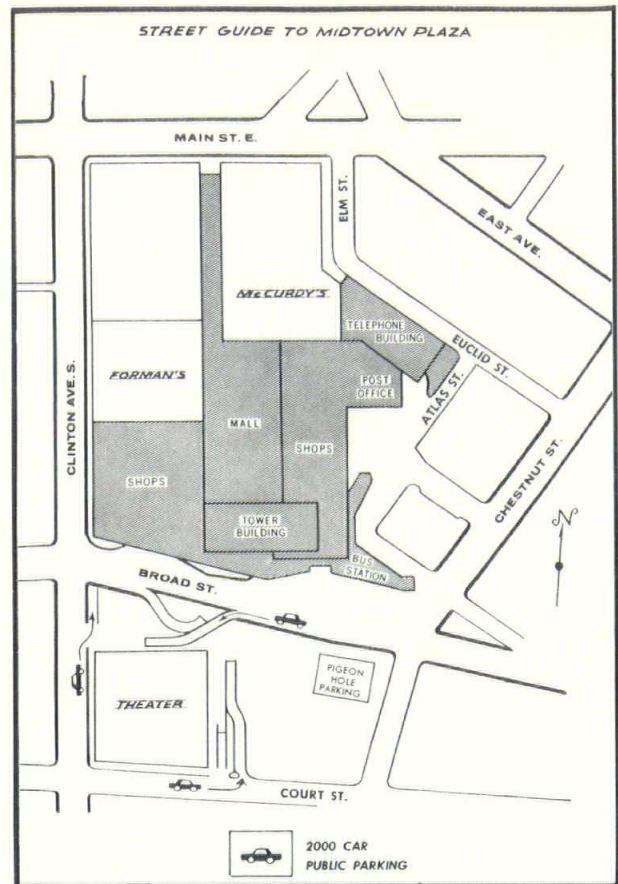
that downtown areas can be brought back to life.

Two of the city's leading department stores—McCurdy's and Foreman's—initiated and financed the project, which is composed of some existing buildings and a majority of new buildings. The project comprises approximately 1,600,000 square feet of office, hotel and retail space. In this endeavor, they enjoyed the fullest cooperation of the City government which undertook the development of the 2,000 car underground garage, the construction of a new street (Broad Street Extension), and courageously gave approval to close another and convert it into a pedestrian area.

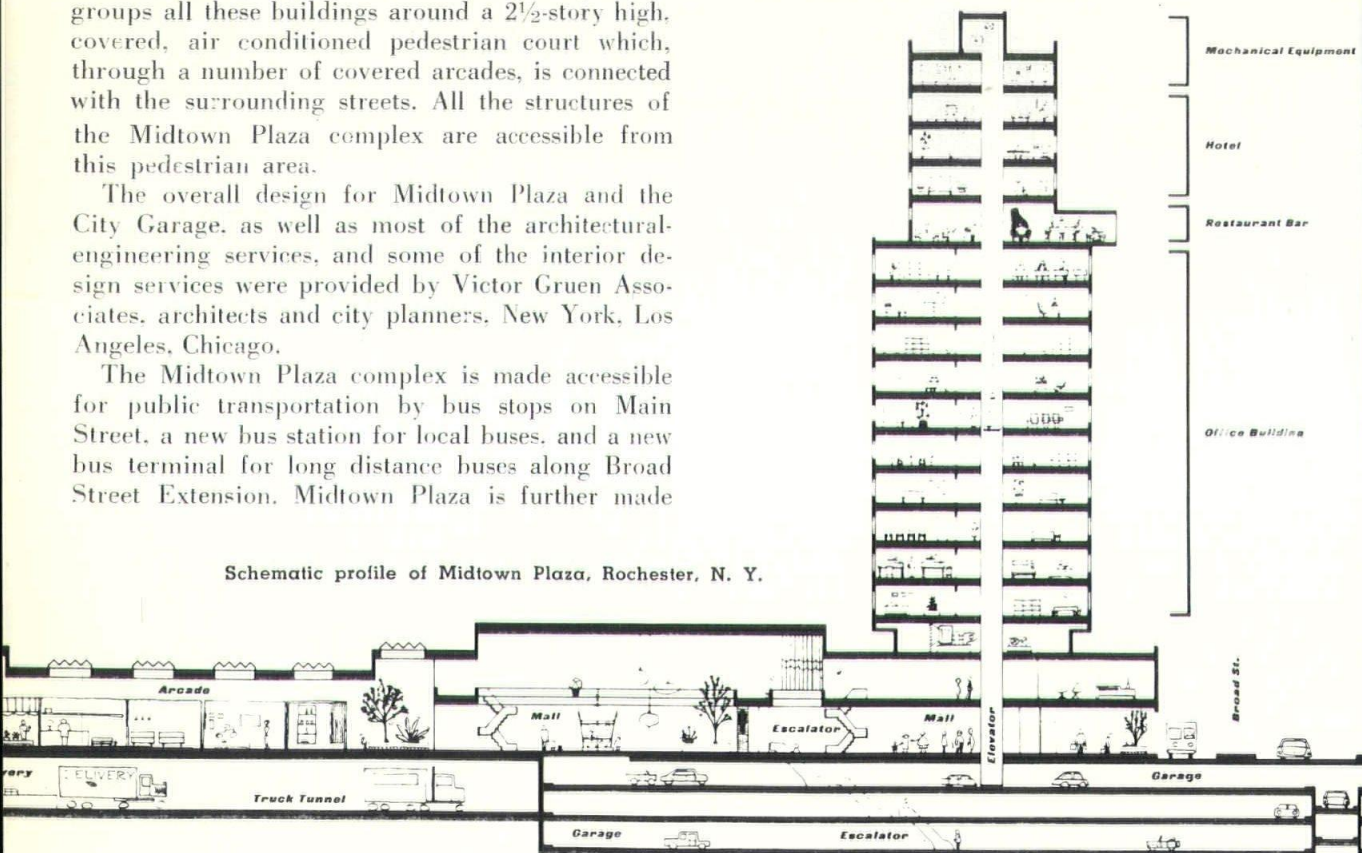
Midtown Plaza constitutes a significant element of Rochester's downtown core, reaching from Main Street on one side to Broad Street Extension on the other. It integrates into one cluster a number of existing buildings, like Rochester's largest hotel, the Manger Hotel, McCurdy's Department Store, enlarged by about one-third of its original size, Forman's Department Store, also considerably enlarged, with a number of new structures, namely, an 18-story office and hotel tower, a 4-story office building for the headquarters of the Rochester Telephone Company, and approximately 300,000 square feet of new, 2-story high retail and business space. It groups all these buildings around a 2½-story high, covered, air conditioned pedestrian court which, through a number of covered arcades, is connected with the surrounding streets. All the structures of the Midtown Plaza complex are accessible from this pedestrian area.

The overall design for Midtown Plaza and the City Garage, as well as most of the architectural-engineering services, and some of the interior design services were provided by Victor Gruen Associates, architects and city planners, New York, Los Angeles, Chicago.

The Midtown Plaza complex is made accessible for public transportation by bus stops on Main Street, a new bus station for local buses, and a new bus terminal for long distance buses along Broad Street Extension. Midtown Plaza is further made



Schematic profile of Midtown Plaza, Rochester, N. Y.







accessible in the most convenient manner for private automobiles by the City-owned, 2,000 car, three-level garage constructed under the greater portion of the Midtown Plaza complex. It is accessible for trucks and all other service vehicles through the construction of an underground service and delivery area.

Users of the garage are guided by a unique electronic system directly to open parking spaces, and can then ascent to the pedestrian court areas by escalators.

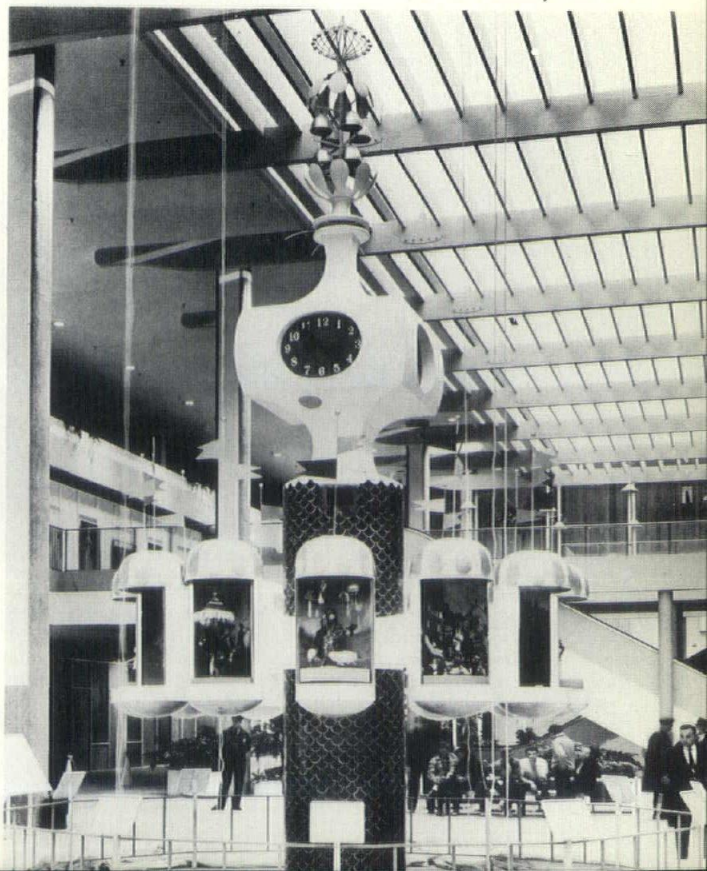
In the spacious pedestrian plaza, shoppers find a climate of eternal Spring and a bustling urban area enlivened by groups of trees, planting beds, fountains, ponds, sculptures, rest benches, a sidewalk cafe, and as a unique landmark, "The Clock of the Nations". Stores surrounding the pedestrian plaza have, to a large degree, open store fronts producing an intimate contact between shoppers and merchandise.

The largest single building of Midtown Plaza is an 18-story high tower, the first skyscraper to be built in Rochester in the last 30 years. Its first 13 floors house offices, a restaurant with a view over Rochester through large windows occupies the 14th floor, and the three top floors are devoted to a hotel.

Constructed over a period of a little more than two years, Midtown Plaza is expected to become a model and inspiration for urban renewal efforts across the country, according to Mr. Gilbert J. C. McCurdy, President of McCurdy's Department Store, who with Mr. Maurice R. Forman, President of B. Forman Company, initiated the project.

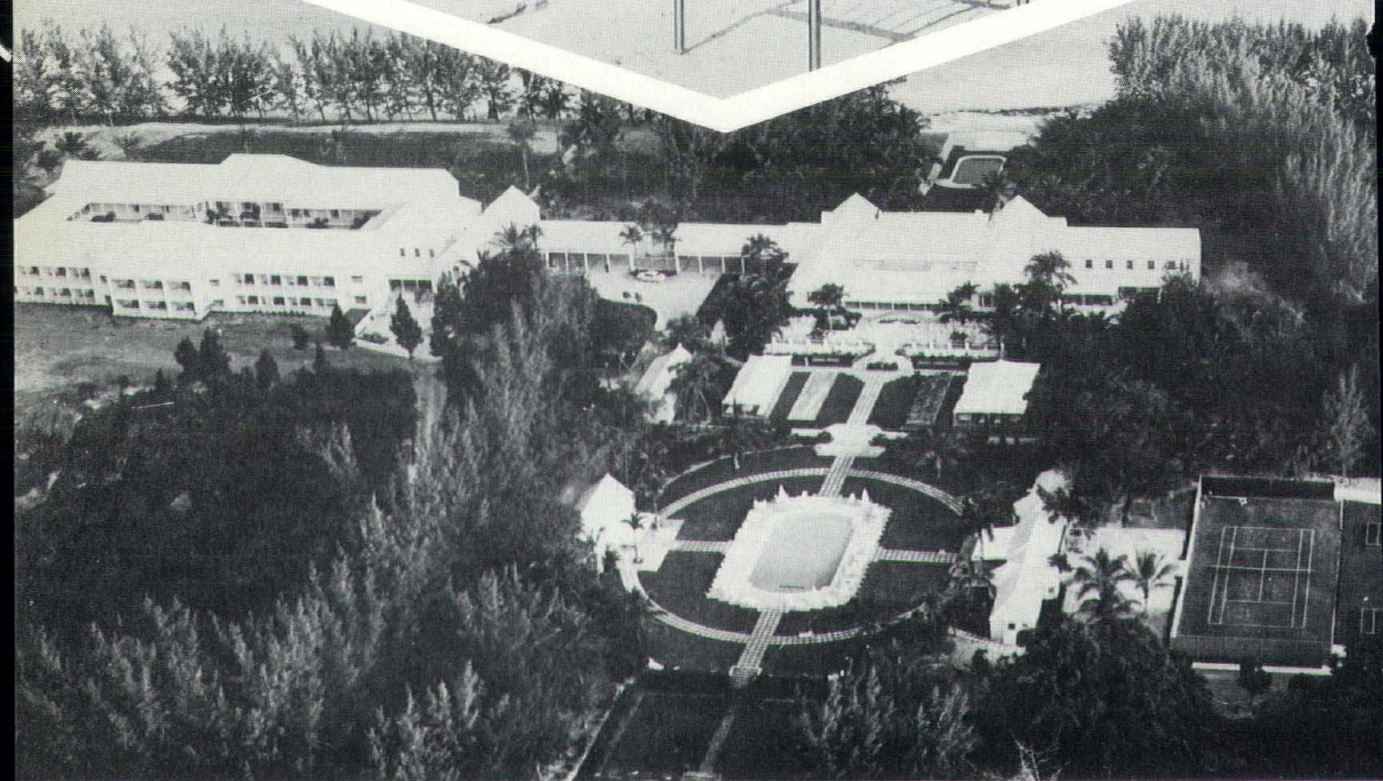
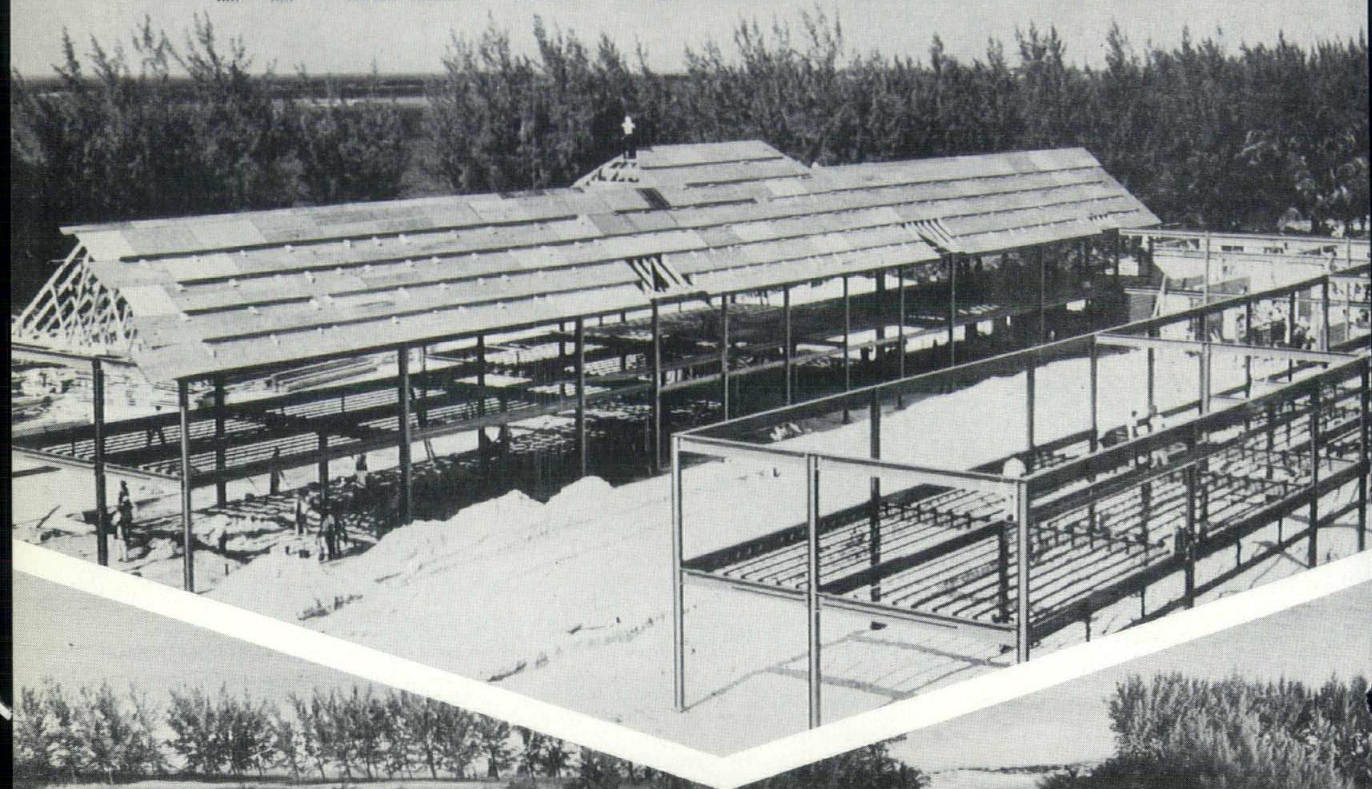
From this completely covered and air conditioned mall area, shoppers will have access to more than 1,600,000 square feet of retail space, including the McCurdy store and the B. Forman store, co-sponsors of the entire project.

This is probably the most unusual timepiece in America, with animated scenes of 12 countries in the 5½ foot cylinders. When the clock strikes, the drums rotate and the costumed dolls on one state dance to music of their country. At noon the cylinders open and the dolls dance to a rousing march.





# PARADISE ISLAND



Top photo: Ocean Club Hotel, two stories, 52 rooms, is shown under construction. Use of structural steel frames was new to Bahamians, who were accustomed to working with reinforced concrete. Other modern American construction methods which the builder introduced to Bahamians on the Paradise Island project, were metal bucks, metal stud partitions, prefabricated parts.

Above: From The Air one sees the spectacular layout of the new Ocean Club on Paradise Island. Club house is in center of the photo, linked to the 52-room guest house (left) by graceful porticos. Olympic size swimming pool is picturesquely situated on one terrace of the formal gardens which extend all the way across the Island to Nassau Harbor.



**T**HE LONG-TIME DREAM of Huntington Hartford to create an ideal tropical resort on nearly 800 acres of a previously undeveloped Island in the Bahamas has become, in the last two years, a challenging and diverse engineering and construction project.

The builder's assignment, in close liaison with Paradise Island's architect, John L. Volk, has been to translate into living structures, Mr. Hartford's imaginative ideas for his Island in the tropics.

This has meant building a completely self-sufficient town, from nothing, on Paradise Island—a broad project including engineering of all kinds, road construction, pipe laying, plumbing, wiring, harbor dredging, bringing in fill, building construction, carpentry, masonry, metal work, welding—plus such unusual activities as native labor training and correlative “diplomatic” relations with local officials and sub-contractors.

Of the creative and construction staff, Mr. Hartford asked high quality workmanship, structures built for permanence, plus speedy completion and minimum unit construction costs.

Creating Paradise Island was a combination of re-design and new construction.

Among the re-designed buildings were the Ocean Club clubhouse, the Cafe Martinique, and the Ferry Terminal buildings (including the Mermaid Tavern) on the Nassau side of the harbor.

The all-new buildings included the tennis pro shop, the dressing pavilion, and 52-room hotel at the Ocean Club; the golf clubhouse, golf course maintenance buildings, and greenkeeper's cottage, all three on the eastern end of the Island; the staff quarters building and the large warehouse which contains the various technical shops, storage space for supplies, and also the offices of Crow (Bahamas) Ltd. Builders.

All of these projects were completed between June 1st, 1960 and February 17th, 1962, when Paradise Island was officially opened to the public.

The builder credits its speed of accomplishment to the application of the best and most modern of American building techniques and the training of labor in using them.

These practices included:

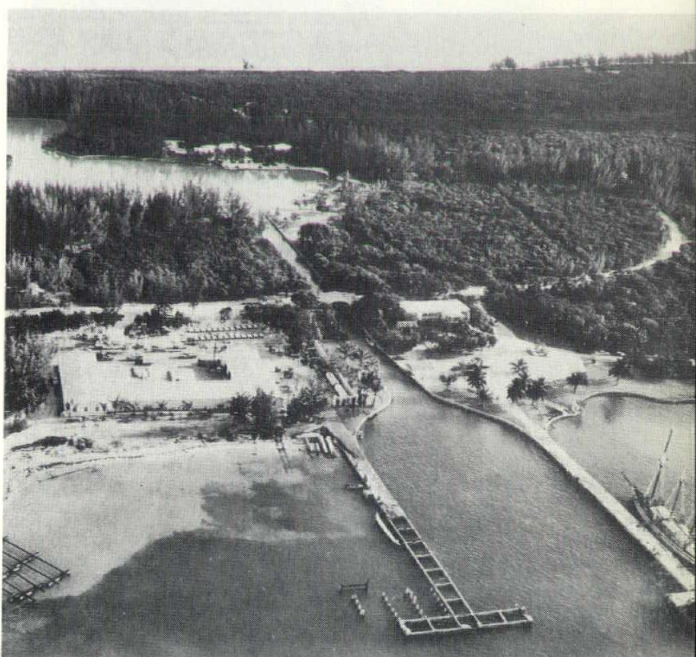
- a. Use of structural steel frames, new to Bahamians who were accustomed to working with reinforced concrete.
- b. Use of metal bucks instead of wood—also an innovation in the Bahamas.
- c. Use of metal stud partitions and prefabricated parts.
- d. Use of spray equipment for applying plaster.

Another important factor contributing to fast completion was the remarkable cooperation, understanding, and oneness of purpose of all the departments and key people involved—including Mr.

Hartford, Mr. Volk, and Nassauvian government officials, subcontractors, etc.

So far, the engineering and construction for Paradise Island have cost around 4.5 million dollars, exclusive of architecture, furnishings, etc.

Since Paradise Island is a long-term development project expected to continue another two or three years, the builders job is not over. Still to be completed are the new buildings at world-famous Paradise Beach; Hurricane Hole, a yacht marina half-encircled by a promenade which will later feature a picturesque group of shops and cafes; the rebuilding of the Paradise Beach docks; and the building of a wholly new dock further east on the south side of the Island.



Aerial Shot of the mid-section of Paradise Island shows the canal leading from Nassau Harbor across the Island to the ocean. Visible is the inland lagoon on which the Cafe Martinique is situated. Island's own water taxis deliver diners to the cafe's landing in the lagoon. In right foreground is Paradise Town and the landing for guests on Paradise Island.

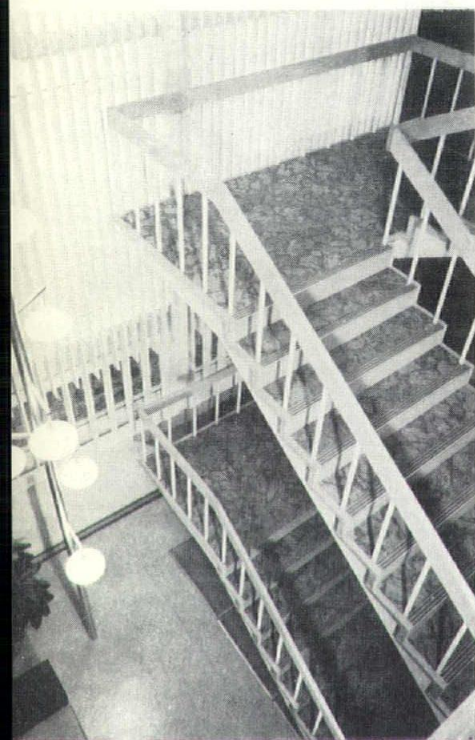
Crow, the builder, feels strongly that a project of the huge scope of Paradise Island is more than a job—particularly when the construction firm is operating in a foreign country. Not only does the Crow team personally represent the United States and the “American Way” with the natives, it also has a unique opportunity, by doing its job well, to help the United States economically,—because this kind of construction system, with an on-the-job labor program, helps increase favorable United States foreign trade agreements for the United States. Crow people also take personal human satisfaction in literally leaving something permanent behind with the people—that is, increased skills and education.



# Mid-Twentieth Century

## ARCHITECTURAL INTERIORS

*Some two thousand years ago, the Roman architect, Marius Vitruvius Pollio, wrote his "Ten Books on architecture." Despite the constant search for new styles and the development of forms and materials to fulfill those styles, many of the ideas expressed by Vitruvius have validity for the architecture of the 20th century. Hence, this presentation of Vitruvius' words applied to buildings of today.*



"Architecture," States Vitruvius, "depends on Order, Arrangement, Eurythmy, Symmetry, Propriety, and Economy . . .

Eurythmy is the beauty and fitness in the adjustment of the members."

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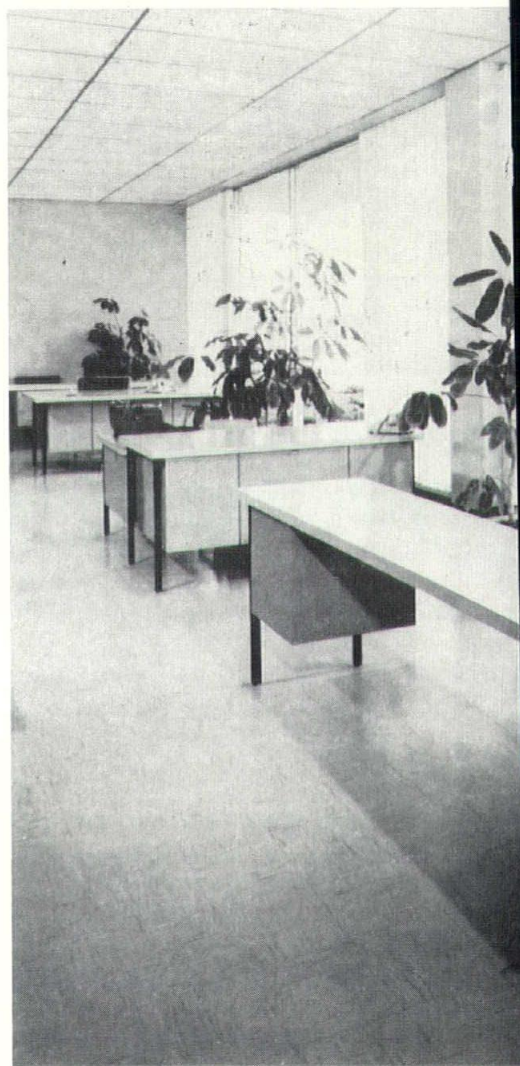
Library, Bennington, Vermont.

Architects: Pietro Belluschi and Carl Koch & Associates, Cambridge, Massachusetts.

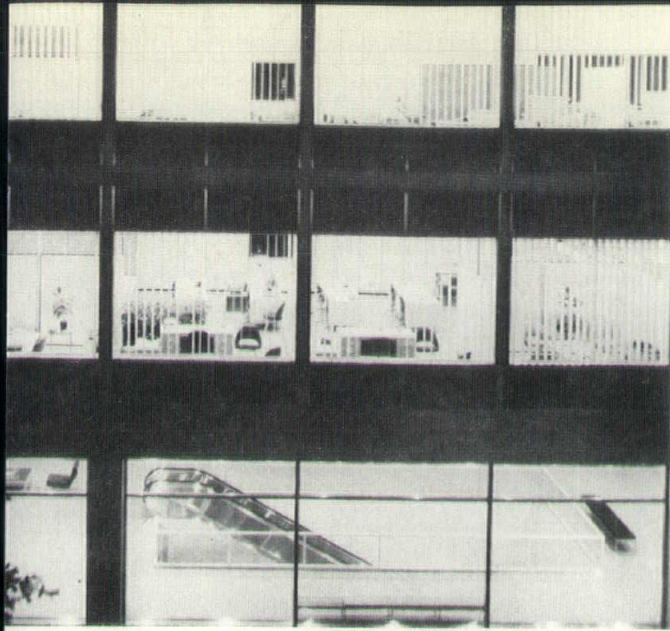
"Order gives due measure to the members of a work considered separately, and symmetry, agreement to the proportions of the whole. It is an adjustment according to quantity. By this I mean the selection of modules from the member of the work itself, and starting from these individual parts of a member, constructing the whole to correspond." Parke Davis, San Francisco.

Architects: Minoru Yamasaki and Associates, Birmingham, Michigan.  
Associated Architects: Knorr and Elliott, San Francisco.

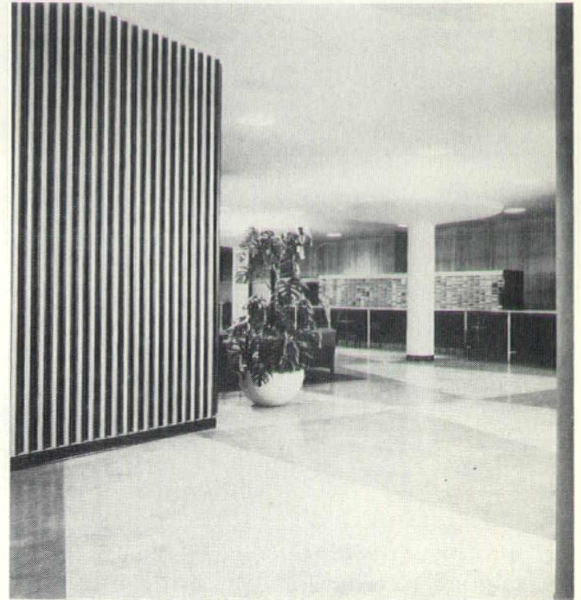
Photos by Armstrong Cork Co.







"Propriety arises from usage when buildings having magnificent interiors are provided with elegant entrance-courts to correspond; for there will be no propriety in the spectacle of an elegant interior approached by a low, mean entrance." Automobile Club of Washington (AAA) Seattle. Architects and Engineers: John Graham and Company, Seattle.



"For in all their works, they proceeded on definite principles of fitness and in ways derived from the truth of Nature. Thus they reached perfection, approving only those things which if challenged can be explained on the grounds of truth." Connecticut General Life Insurance Company, Hartford, Connecticut. Architects: Skidmore, Owings and Merrill, New York City.

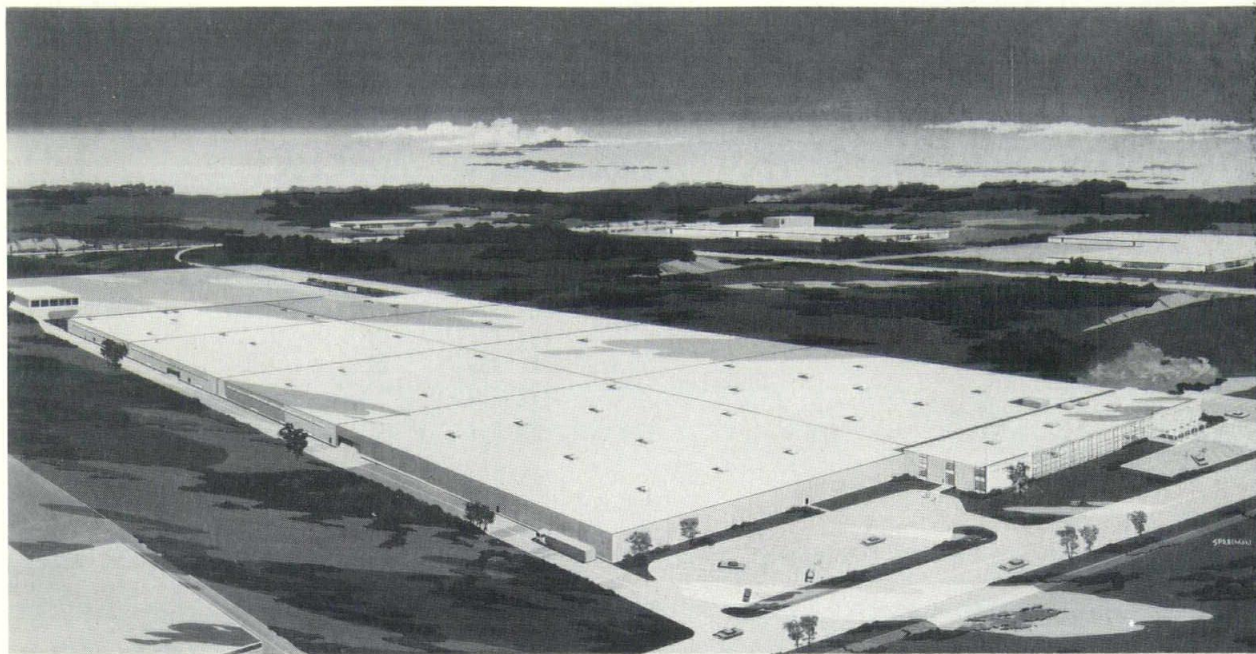
"The design of a temple depends on symmetry, the principles of which must be carefully observed by the architect. They are due to proportion. Proportion is a correspondence among the measure of the members of an entire work, and of the whole to a certain part selected as standard." Church of the Redeemer, Baltimore. Architects: Pietro Belluschi, Cambridge, Massachusetts, and Rogers, Taliaferro and Lamb, Baltimore.

According to Vitruvius, "Symmetry is the proper arrangement between the member of the work itself, and the relation between the different parts and the whole general scheme, in accordance with a certain part selected as standard." International Minerals and Chemical Corporation, Skokie, Illinois. Architects: Perkins and Will, Chicago.





# NEW FOOD WAREHOUSE IS SIZE OF TEN FOOTBALL FIELDS



ONE OF THE NATION'S largest and most modern food warehouses — larger than the combined size of ten football fields — is now going up in Carlstadt, New Jersey. Featuring a number of unusual structural highlights, the new building is being constructed for Seeman Brothers, Inc., a major wholesale grocery and food processing concern, whose White Rose and Premier brand names are household words. Completion is scheduled for June, 1962.

The structure will have a total of 572,000 square feet of floor space, including a two-story office section with a capacity of 250 employees. Because the bays of the warehouse have been designed to a large 34 ft. by 40 ft. module, the broad expanses of space will permit unusual maneuverability of materials handling equipment.

The warehouse itself will occupy over 12 acres of land on a 30 acre site. Its vast size — almost 1000 feet long by over 500 feet wide — incorporates a railroad siding *within* the building that will accommodate 13 railroad cars. The building, very high for a one-story structure, has a clear height under steel of 21 ft. 3 in.; this permits stacking and handling of merchandise over 20 feet high, on pallets.

One of the features of the new warehouse is a truckwell that will hold 63 huge trailer trucks. A "building within a building", the 85 ft. by 720 ft. truckwell has no columns to interfere with traffic.

This was made possible by the use of 85-foot long-span joists which sweep across the area, requiring support only at the ends.

The clear-span truckwell also has been designed so that it is four feet below the level of the warehouse proper. This puts the floor of the warehouse at tailboard height, and facilitates loading and unloading. In addition, some truck ramps are adjustable and may be varied in height in accordance with different truck tailboard levels. Other features of the truckwell include its own underground exhaust system which keeps the air clear of carbon monoxide fumes.

The two-story office section, with 17,500 sq. ft. per floor — has been planned for future expansion. Scheduled to hold 150 employees at the outset, it has a capacity for 250. It is fully air-conditioned and features spacious panelled executive areas, a data-processing area and a computer room.

The exterior is a handsome combination of tan brick and curtain wall panels. Parking space is provided for about 250 cars.

Other features of the warehouse include: an efficient ventilating system that provides four complete air changes per hour; a private road leading to a large paved truck holding area; and a garage for simultaneous servicing of six trailer trucks.

Architects of the new warehouse are Rouse, Dubin and Ventura. Fred C. Meyer is the consulting mechanical engineer.



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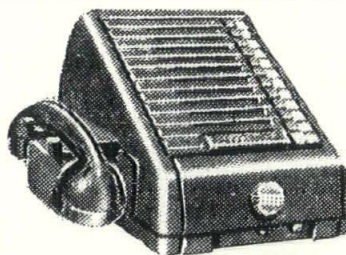
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## THE ARCHITECT

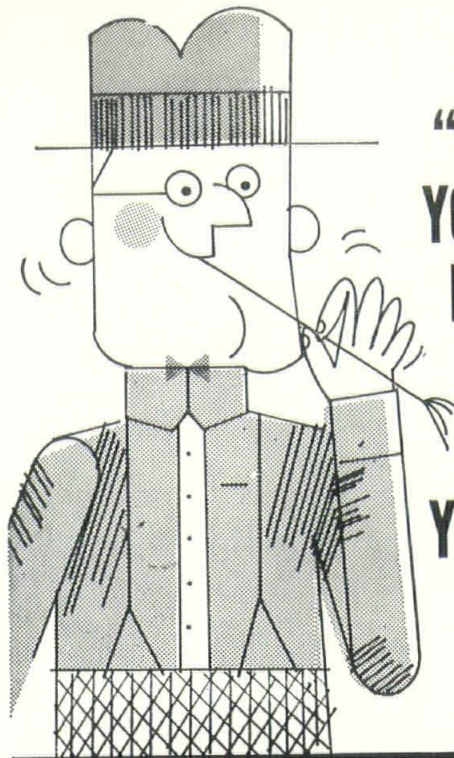
The word architect, like many words derived from the Greek, is made up of two parts: archi—"chief", and teckton—"a builder." Thus the original meaning of the word explains a union of designing and building activities, a union which the architect maintained up to the middle of the 19th century. At that time, he was thought of more as a designer than as a builder. Architecture was seen as a "fine art", and transferred from the outdoors to an inside atelier, where it remained for nearly 100 years.

Today's interpretation of architecture places the architect somewhat nearer to that original meaning of the word. But the complex social and technical conditions of our highly industrialized society no longer makes that original union of designing and building quite possible.

An architect is a composite personality made up of two basic ingredients: the artist and the technician. As an artist, the architect possesses qualities which artists have possessed throughout the ages; an extraordinary imagination, and a keen awareness and expression of feelings.

As a technician, an architect must possess more than a speaking acquaintance with the available building materials and technology of his day; he must follow the ever-growing variety of equipment and appliances which form the core of modern building.

Today's architect comes closer than ever to fulfilling his historic mission by serving as "chief builder."



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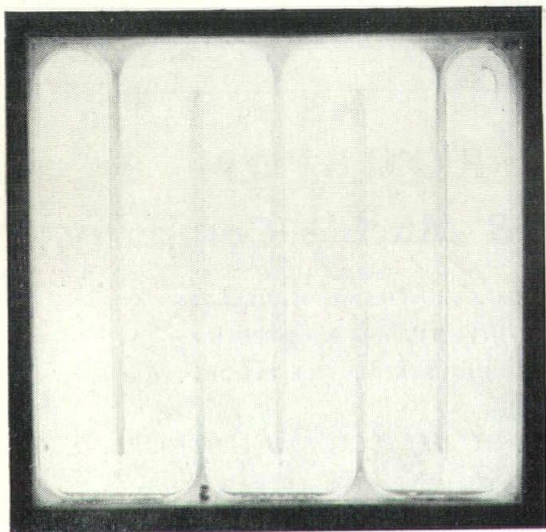
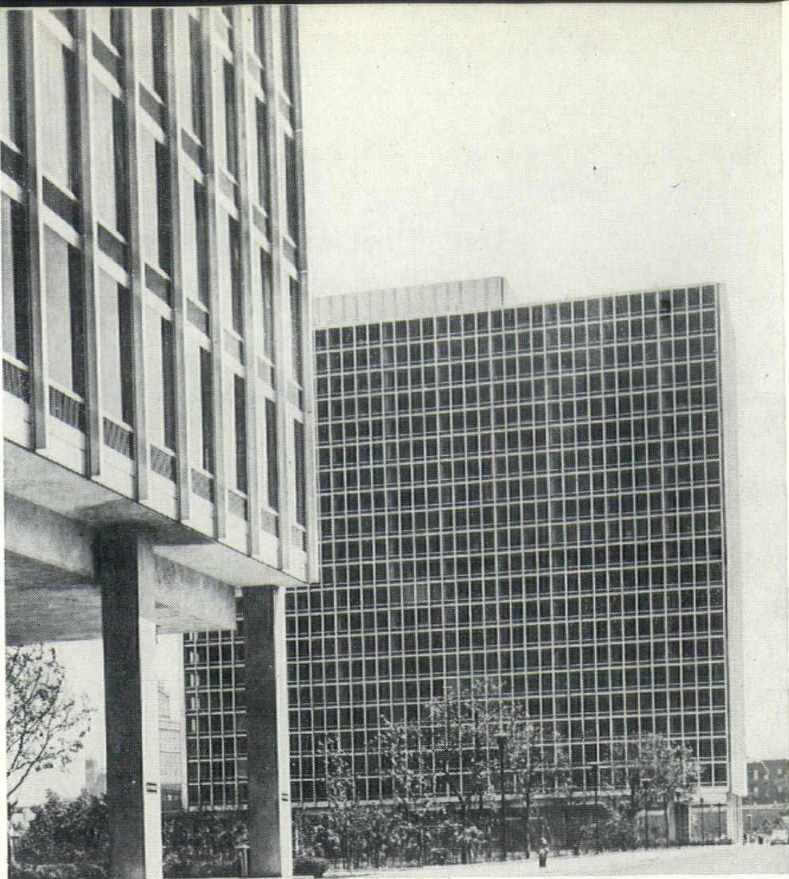


Curtain wall construction of new Colonnade Park apartments in Newark, N. J., features cast-aluminum grills at base of each window. Each grill opens into an interior ventilating cabinet in which newly-developed Amana Curtain wall air conditioners are placed to provide tenants with individual air conditioning systems without marring outside appearance of building facade. Designed by Mies van der Rohe, the apartment complex consists of three 22-story glass-and-aluminum buildings, developed by Metropolitan Structures, Inc.



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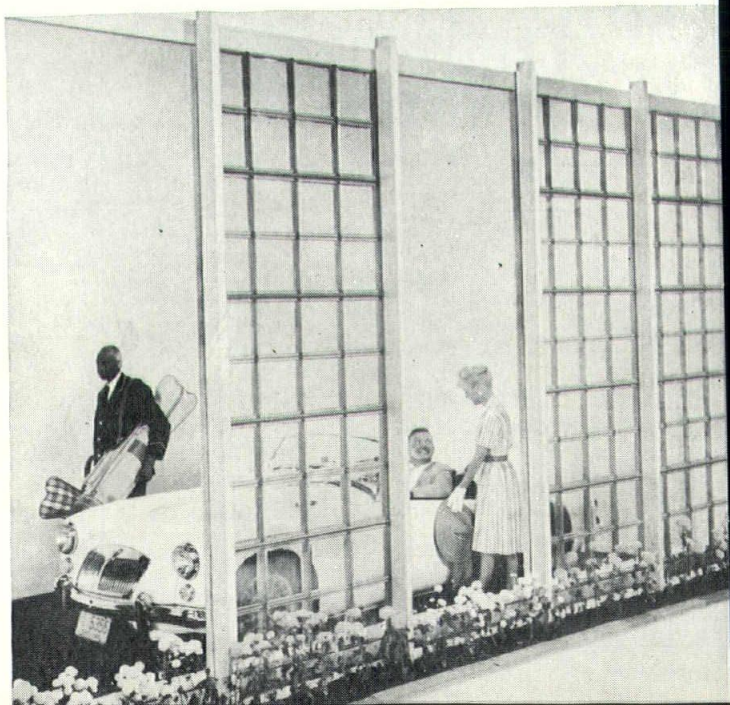
This flat, rectangular fluorescent lamp, representing an entirely new concept in fluorescent lighting, will be marketed by the Westinghouse lamp division.

This prototype which Westinghouse plans to mass-produce as soon as the necessary manufacturing equipment is completed, is a foot square and about an inch and a half thick with compact rear contacts. It is designed for use in modular fashion. The 12-inch square models will be 40 to 50-watt lamps. They will produce considerably more light than a 100-watt incandescent bulb.

The lamp will have a reflector on one side so that all the light will be reflected through a single side of the lamp. Attractive pattern glass will be used on the front to control the brightness and direction of the light and to produce a pleasing, decorative effect.

Release of a new Thinlite Curtain Wall System catalog was announced recently by the Kimble Glass Co., a subsidiary of Owens-Illinois. Featured in the 12-page, full color catalog is the latest Owens-Illinois development in their system—color-in-the-glass units in both clear and prismatic glass tile panels. Also of interest to potential users are changes and improvements in the details of the system to facilitate and simplify erection and installation. The new catalog also shows colors available in either color-in-the-glass or ceramic-faced tile and describes the system and its advantages in detail.

Thinlite is the only prefabricated, light-controlling complete curtain wall system on the market. It uses either 4' x 2' or 5' x 2' panels composed of 2" thick hollow glass tiles in 3 basic styles. The system is complete with all component parts needed and offers such advantages as flexible design advantages and functional insulating and light-controlling aspects as well. It is double-gasketed with neoprene gasketing throughout to assure a weather-tight fit.





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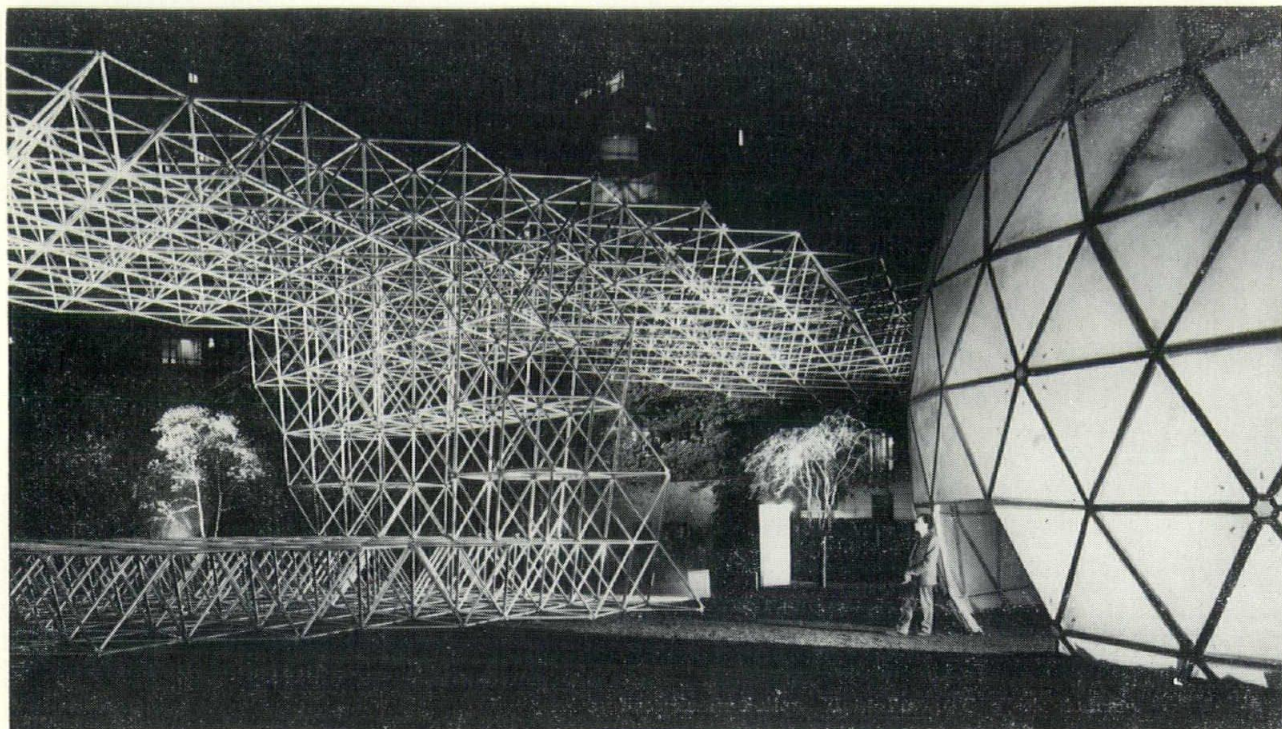
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When the decorating firm of Walter Furhop designed the interior of the new Clayton Bank in St. Louis, Mo., they attempted to build into their design the character of the bank. Privacy, friendliness and efficiency were some of the qualities used in their theme. To separate a business area, where private interviews with bank officials are conducted, from the reception area, the designers used this partition of Woodcurl Tropical panels. These translucent, reinforced plastic panels, with a core of decorative wood curls, are produced by the Russell Reinforced Plastics Corp., and nationally distributed by the Naugatuck Chemical Division, United States Rubber Co.

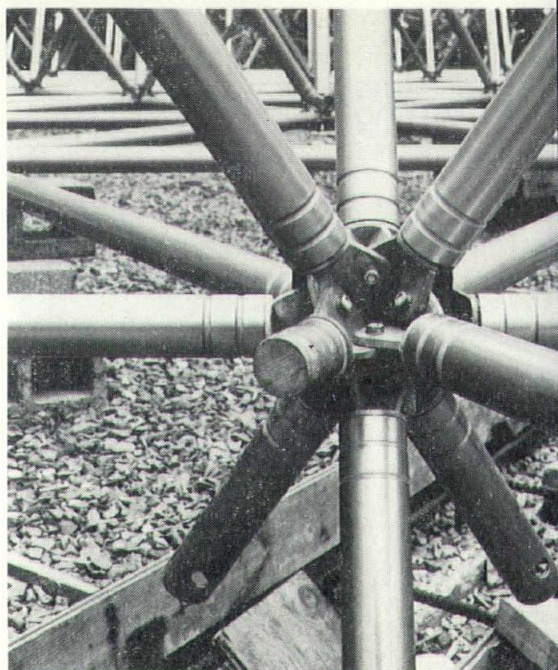
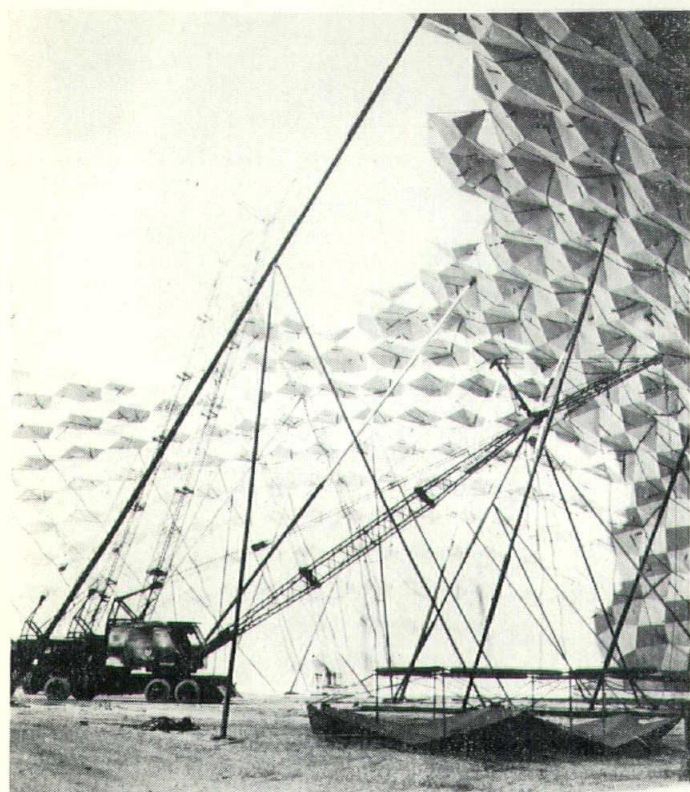




**structures by  
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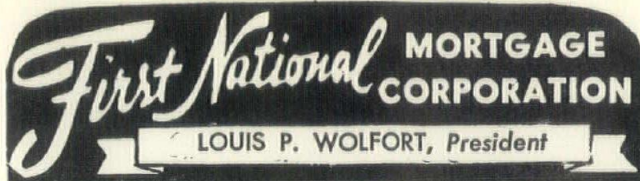
Left: Part of the Octet Truss as designed by Buckminster Fuller. Right: Part of Geodesic Radome.



Octet Truss—photographed during assembly at the Museum of Modern Art Garden.

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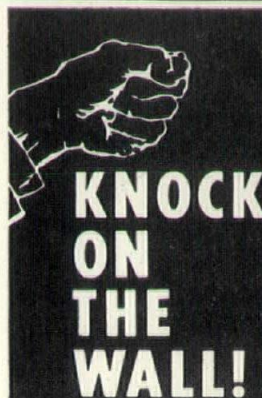
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